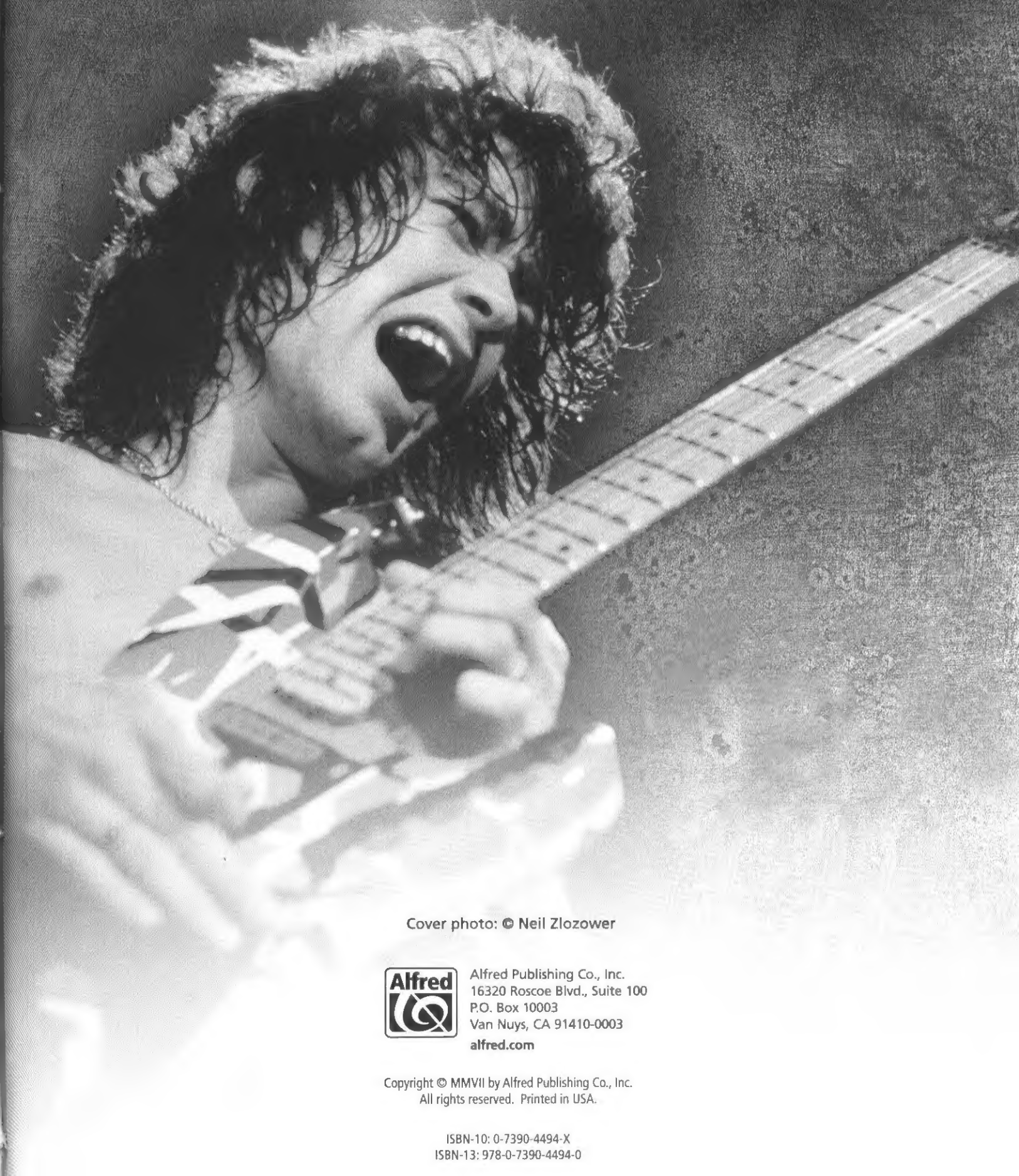


AUTHENTIC GUITAR TAB EDITION

# EDDIE VAN HALEN | GUITAR VIRTUOSO

Includes 9 Classic Solo Guitar Instrumentals



Cover photo: © Neil Zlozower



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## 316

Music by  
SAMMY HAGAR, EDWARD VAN HALEN,  
ALEX VAN HALEN and MICHAEL ANTHONY

Moderately slow ♩ = 79

Triplet feel ♩ = 79

The musical score is written for guitar in 4/4 time, featuring a triplet feel. The key signature has two sharps (F# and C#). The tempo is marked 'Moderately slow' with a quarter note equal to 79 beats per minute. The score is divided into four systems, each with a treble and bass staff. The first system includes a dynamic marking of 'mf' and a technique of 'let ring' with a dashed line. The second system includes a 'sl.' (slide) marking. The third system includes a 'P' (palm mute) marking. The fourth system includes a 'P' marking and a 'sl.' marking. The score includes various chords and techniques, such as triplets, slides, and palm mutes. The chords are labeled as D, E, A, D, E, A, C#m, D/F#, G5, and A. The techniques are labeled as 'mf let ring', 'sl.', 'P', and 'let ring'.



\*Ti = Tap both notes w/R.H. index finger;  
L.H. = Slap & mute low stgs. w/ left hand;  
Tp = Tap w/R.H. thumb.

The musical score is for the piece "The Wind" by John Williams. It is written for a piano and includes a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three main sections: an introduction, Theme A, and Theme B.

**Introduction:** The introduction begins with a piano (p) dynamic. The right hand (R.H.) plays a series of chords, while the left hand (L.H.) plays a rhythmic pattern. The introduction ends with a forte (f) dynamic.

**Theme A:** Theme A is marked with a forte (f) dynamic and a tempo of 9:8. It features a melodic line in the right hand and a rhythmic pattern in the left hand. The theme is repeated twice.

**Theme B:** Theme B is marked with a forte (f) dynamic and a tempo of 9:8. It features a melodic line in the right hand and a rhythmic pattern in the left hand. The theme is repeated twice.

The score includes various musical notations, including notes, rests, and dynamic markings. The introduction and Theme A are marked with a forte (f) dynamic, while Theme B is marked with a forte (f) dynamic. The score also includes a key signature of one sharp (F#) and a 2/4 time signature.

[illegible]

Ti H Ti H Ti H Ti L.H.  
L.H. Tp L.H. L.H. Tp Tp L.H. L.H. Tp L.H. Tp Tp L.H. Tp L.H. L.H.

Ti L.H. Tp L.H. Ti L.H. Tp Tp L.H. Ti L.H. Tp L.H. Ti Tp Tp Ti L.H. Tp L.H. Ti L.H.-----4

N C (E5) (D5) (E5) (D5) (E5)

\*Slap w/R.H. thumb.

(D5) sl. P H



(C) (E5) (D5) (B5)

A.H.-----

T T T T

H P H

A.H.-----

A.H.-----

A.H.-----

A.H.-----

3 (10) (8) (7)

T T T

H P H

7 (14) (12)/(7) 0 5 (12) (10)/(5) 0

T T P H T T P

H(A) 7 (14) (12) (10)

T T T

(12)/(7) 0

T P H

(A) (G)

A.H.-----

Full

T T T T

A.H.-----

Full

Full

5 (12) (10) (9)

T T T

(10)/(5) 0

3 (10) (8) (7)

T T T

(8)(3) 5

T sl.

(5) (12) (10) (9)

T T T

(10)/(5) 0

T P

(C) A.H.-----

Full

1/2

T T T T

sl.

T T T T

Full

T sl.

T T T T

Full

T T T T

Full

1/2

Full

3 (10) (8) (7) (7)

T T T T

(8) (10)/(3) 5

T T sl.

(12) (10) (9)

T T T

(10)/(5) 3

T sl.

(3) (10) (8) (7) (7)

T T T T

(8) (10)/(3)

T T sl.

(D) (E)

1/2

T T T T

1/2

T T T T

1/2

T T T T

sl.

T T #T

T T T T

rit.

5 (12) (10) (9) (9)

T T T T

(10) (12)

T T

(9) (10) (12) (9)

T T T

(10) (12)/(5) 7

T T sl.

(14) (12) (11) (10) (11) (12) (14)

T T T T T T T

1/2 Full

T Full

T Full

T Full

T Full

1/2 Full

T Full

1/4 Full

Full 2

1/2 Full

Full

Full

1 1/2 Full

2

(12) (12) (14) (12) (14) (12) (11) (12) (14)

T T T T T T T T T T T T T T T T T





316 - 21 - 6

Slower  $\text{♩} = 108$   
(B7)

6 6 6 6

T P P P H H T P P P H H T P P P H H T P P P H H

grad. accel.

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

6 6 6 6

T P P P H H T P P P H H T P P P H H T P P P H H

Moderately  $\text{♩} = 120$

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

(Esus4)

rit.

P let ring

\*A.H. (8va)

T T T T T T T T

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

Free time  $\text{♩} = \text{ca. } 72$

Cmaj7/G

Fmaj7/C

Cmaj7

Bsus4

\*w/delay

mf

trem. bar

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

\*Single repeat delay time = approx. 388 msec.

N.C.  $3\frac{1}{2}$

\*\*Vol. knob swell.

Harm. (8va)

1 7

Cmaj7/G

Fmaj7/C

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

\*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck.

Cmaj7/G

C5

E5

C5

B5 C5

B5

sl.

9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6 9 8 2 0 2 6

T P P P H H T P P P H H T P P P H H T P P P H H

Moderately ♩ = 116  
(B)

*mf* \*w/delay

\*Play upstem part with delay time = ♩ (approx. 388 msec. at ♩ = 116).  
Downstem part shows resulting sound, with echoes in parentheses.



\*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).

(Bb)

(G)

(D<sub>b</sub>)

(E)

(G) (Db)

10 12 12 12 12 12

4 6 6 6 6 6

(Eb) (F)

8 8 8 8 8 8

8 10 10 10 10 10

(G) (A) (Bb)

10 12 12 12 12 12

12 14 14 14 14 14

13 15 15 15 15 15

(C) (D)

15 17 17 17 17 17

17 19 19 19 19 19

19 19 19 19 19 19

19 19 19 19 19 19

(E)

19 21 21 21 21 21

21 21 21 21 21 21

21 21 21 21 21 21

N.C.

10 21 17 18 15 17 14 15

17 14 15 12 14 10 12 14

10 12 8 10 7 9 5 7

3 5 2 3 3 2 0 0

7 5 7 10 9 7 5

7 5 7 5 3 2 0 0

7 5 7 10 9 7 5

7 9 10 9 7 5 7 5

7 5 7 5 7 5 7 5

7 5 7 5 7 5 7 5

7 5 7 5 7 5 7

(7)

(delay off)



[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'A.H. (8va)', 'H', 'sl.', 'P', and '3'. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' underneath. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'A.H.', 'H', 'sl.', 'P', and '3'. The score is a single system with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' underneath. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'A.H. (8va)', 'H', 'sl.', 'P', and '3'. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' underneath. The melody includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'A.H.', 'H', 'sl.', 'P', and '3'.

E

8va

Slower ♩ = ca. 92

Faster ♩ = ca. 132



6  
10 5 8  
11 7 5 0 7 12 7 5 0 7 12  
7 5 0 12 7 5 0 12  
T P H T P H T P H T P P T P P P H T P P P H T P P P T P P P T P

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3  
T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

7 12 6 12 5 12 3 12 5 12 5 3 7 12 6 12 5 12 3 12 5 12 6 5 12 3  
T P T P T P T P T P sl. sl. T P T P T P T P T P P T P sl.

Full 3 T Full 1/2  
\*H Full P H 1/2  
\*H (3) (3) 0 3 12 (12) 3

Slower = ca. 82  
(Drums & Bass gtr. in)  
A5 G5 D Dsus4 N.C.

3 2 2 2 3 3 3 3 3 3 2 0 3 0 4 0 5  
P H P H

5 5 5 5 5 5 5 5  
A.H. (8va) A.H. Fdbk. (8va) Fdbk. pitch: A

5 0 0 0 15 17 12 15  
trem. bar 1 1 1/2 H sl. 1 1/2 Full accel. T P H

Faster ♩ = ca. 160

8va-----

8va-----

8va-----

8va-----

8va-----

loco

\*L.H. thumb touches string.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various articulations: 'T P' (Tongue and Pedal) over many notes, 'P' (Pedal) over a long note, 'sl.' (slur) over a triplet of eighth notes, and 'T P sl.' over a final triplet. The bottom staff is a single-line bass line with fingerings indicated by numbers 1-5. It includes a triplet of eighth notes and a final triplet. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a 4/4 time signature. The melody is written on a single staff, starting with a key signature of one sharp (F#). The notes are marked with 'T' for Tenor and 'P' for Soprano, indicating a two-part setting. The melody includes various ornaments, such as trills and grace notes, and is divided into measures by bar lines. The second system continues the melody, also marked with 'T' and 'P' notes. The key signature changes to one flat (Bb) in the second system. The melody is written on a single staff, and the notes are marked with 'T' for Tenor and 'P' for Soprano. The score includes various ornaments, such as trills and grace notes, and is divided into measures by bar lines. The overall style is that of a traditional folk song, with a simple melody and a clear structure.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing fret numbers and fingerings. The score includes various musical notations such as notes, rests, and fingerings. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which appears to be empty, suggesting it might be for a bass line or a second voice part. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The title "The Rose Tree" is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (F#, A, C) marked 'sl.' (slur), followed by a series of eighth notes with 'T' (tenuto) and 'P' (piano) markings. A wavy line indicates a continuation of the melody. The bottom staff is a bass clef with a key signature of one sharp (F#). It features a series of eighth notes with 'T' and 'P' markings, followed by a wavy line. The score includes various musical notations such as slurs, accents, and dynamic markings.



The image shows a musical score for a piano solo, likely for the piece 'The Wind' by John Williams. The score is written on a single staff with a treble clef. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, with the first system ending with a double bar line and the second system starting with a new line of music. The notation includes various musical symbols such as slurs, ties, and dynamic markings (p, f, sf, sfz). The first system contains a series of eighth and sixteenth notes, with some notes beamed together. The second system continues the melody with similar rhythmic patterns. The score is presented in a clear, legible format, suitable for a music book or manuscript.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line, featuring various musical notations including eighth and sixteenth notes, rests, and slurs. Above the staff, there are four 'T P' markings. Below the staff, there are four 'T P' markings, followed by a series of slurs labeled 'sl.' and a final 'P' marking. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line, featuring various musical notations including eighth and sixteenth notes, rests, and slurs. Above the staff, there are four 'T P' markings. Below the staff, there are four 'T P' markings, followed by a series of slurs labeled 'sl.' and a final 'P' marking. The score is labeled 'The Rose Tree' at the top left and '1 3' at the top right.

[illegible]

\*Depress & vib.  
simultaneously

8va-

4/4

*trem. pick*

*accel.*

12 16 19 17 16 17 14 16

**Faster** ♩ = ca. 160

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which are marked with a '6' and a '3' above the notes, indicating sixteenth and thirty-second notes respectively. The second system contains the next two measures, also marked with a '6' and a '3'. The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is written in a bass clef with a key signature of one sharp (F#). The first system of the accompaniment consists of a series of eighth notes, while the second system consists of a series of sixteenth notes. The melody is marked with 'H' and 'P' (Harmonics and Pedals) and the accompaniment is marked with 'H' and 'P' (Harmonics and Pedals). The score is labeled 'The Rose Tree' and 'No. 1'.

[illegible]

(E)

Two staves of music for section (E). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.

(E7) (E<sup>o</sup>7) (Am) (E) (E7) (E<sup>o</sup>7) (Am) (E)

Two staves of music for section (E7). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.

(D7) (D<sup>o</sup>7) (Gm) (D) (C7) (C<sup>o</sup>7) (Fm) (C)

Two staves of music for section (D7). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.

Slower ♩ = ca. 122

(B)

Play 7 times

Two staves of music for section (B). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.

\*Grad. accel. 5th time till end.

(Em) (B) \*sim.

Two staves of music for section (B). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.

\*Chords sim (next 3 bars).

Two staves of music for section (B). The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of eighth-note patterns, each with a '6' below it. The bottom staff contains two measures of fingerings, each with a '6' below it. The notation includes various slurs and accents.





\*N.C.(D) (E) (D) (E)

Harm. P.M. Harm. sl. H P P.M. H P P Full semi-harm. H

\*Chords implied by gtr. \*For next 5 bars only, all vib.'s are slight.

(D) (E) (D) (E)

P.M. P.M. sl. H H P semi-harm. sl. semi-harm. H

(D) (E) (D) (E)

Full Full

(D) (E) (D) (A/C#) B5

\*Gtr. II

f

\*Standard tuning

(Gtr. I)

sl. H P H

sl. H P H

Csus2    G5    D5    Asus2    Csus2    D5

1 1/2    trem. bar 1 1/2    slight vib.

Rhy. Fig. 1

Csus2    G5    D5    A5    N.C.    Harm. (8va)

Full    semi-harm.    Harm. (8va)

Csus2    G5    D5    Asus2    Csus2    D5

1/2    P H P    P.M.    sl.    Full

\*For next 2 bars only, all vib.'s are slight.

P.M.    let ring

Baluchitherium - 12 - 4

N.C. D5 E5 F5

1/2 Full Full Full P Full Full Full

vib. lower note only P.M.-----4

(10) 12 12 12 12 12 (12) 10 7 9 7 7 9 7 9 10

(end Rhy. Fig. 2)

sl. P.M.-----4

(7) 3 5 5 (5) 6 6 4 4 (4) 5 5

sl.

G5 N.C. A5 N.C.

\*A.H. (8va) Full T Full T T (Gtr. II out)

semi-harm. Full \*A.H. Full Full T T

(10) 10 10 10 (10) 2 2 2 (9) (2(9) 2(7) 2(6) 2(6))

A.H. pitches: E C#

\*Artificial harmonics achieved by lightly tapping stg. w/R.H. finger at fret indicated in parentheses

sl. H H

sl. H H

(6) 6 8 8 10 7 7 10 9 (10) 5 7 9

\*(D)

(E)

(D)

(E)

Full Full 2

trem. bar

1 sl. 12 (12) 12 (12) 12 (12) 10 12 10 9 10 6

1 sl. 12 (12) 12 (12) 12 (12) 10 12 10 9 10 6

\*Chords implied by bass (next 8 bars only).

(D) (E) (D) (E)

1 sl. P 1 sl. H 1 P H P H 1 1/2

trem. bar

1 sl. P 1 sl. H 1 P H P H 1 1/2

9 (9) 10 7 (7) 5 7 (7) 9 5 2 9 2 9 (9) 9 0 (9) 1 1/2

(D) (E) (D) (E)

1 sl. 1 sl. H H 1 sl. 1 sl. P H 1

trem. bar

1 sl. 1 sl. H H 1 sl. 1 sl. P H 1

9 (9) 10 (10) 12 12 (12) 12 14 10 (10) 17 17 19 (19) 10 17 15 14 15

(D) (E) (D) (E)

H H H H 1 P H 1 P 1 Gtr. II 1 1/2 A.H. (15ma)

trem. bar 3 3

Gtr. I sl. P sl. 1 1/2 A.H.

(15) 17 12 14 (14) 15 10 12 8 10 (10) 9 (9) 9 9 7 9 7 6 (9) (9) (9) 9 11

w/Rhy. Fig. 1

Csus2 G5 D5 Asus2

Csus2 D5

Csus2

G5

D5

A5

Gtr. II 1/2 semi-harm. 1/2 1/2 1/2

12 11 11 9 9 11 12 14 11 (11) 12 11 9 11 12 11 11 9 (9) 11 9



Substitute Rhy. Fill 1  
N.C.

resume Rhy. Fig. 1  
Csus2 G5 D5 Asus2

Csus2 D5

Csus2

N.C.(G5)

D5

A5

Em

\*Release bend 1/2 step only.

w/\*Rhy. Fig. 2

D5

8va

E5/D

D

N.C.

\*w/slight variations  
\*\*standard tuning

Gtr. II

Full

loco

Rhy. Fill 1 (Gtr. I)

D5 8va ..... E5/D ..... A5 ..... N.C.

PM:.....4

Full

Full

1/2 Full

Full

Full

3

3

(20) 19 19 19 21 22 22 (22) 24 24 24 24 24 (24)

D5 8va ..... E5/D ..... D ..... N.C.

Full

1/2

1/2

P

P

3

vib. lower note only

PM:.....4

PM:.....4

1/2

1/2

P

P

3

19 21 (21) 19 19 19 21 19 19 19 22 (22) 24 (24) 22 24 24 24 (24) 22

7 9 (9) 7 7 7 9 7 7 10 (10) 12 (12) 10 12 12 12 (12) 10

## w/Rhy. Fill 2

D5 8va E5 F5 G5 A5

Full

vib. lower note only

P.M. .... 4

19 21 (21) 19 19 21 22 22 (22) 20 22 22 22 22

Full

vib. lower note only

P.M. .... 4

7 9 (9) 7 7 9 7 9 10 (10) 8 8 10 10 10 10

Full

Full

A.H. (8va)

A.H. ....

Gtr. I

A.H. pitch: E

Gtr. II

sl.

3

1/2

(loco)

Full

Full

Harm. ....

P.M. ....

Harm. ....

12

A.H. ....

A.H. ....

A.H. pitches: C $\sharp$  E

\*as before

Gtr. III

8va-1

(Gtr. III tacet)

\*Gtr. IV

fade in

P.M. ....

(22)

\*7-stg. gtr arr. for 6-stg. gtr. Tune down: ⑥ = A, ⑤ = E, ④ = A, ③ = D, ② = G, ① = B. Heavy gauge stgs. are recommended

Rhy. Fill 2 (Gtr. I)

sl.

(cont. in slashes)

P.M. ....

sl.

(6) (5) (6) 6 6 6 6 6 7 7 7 7

0 2 2 (2) 0

w/Fill 1 (Gtr. I tacet)

Harm.

slight vib. w/bar trem. bar

Harm.

(12) 9 7 5 4 3 4 0 7 3 (9) (9) (9)

N.C.(A5)

Harm. (15ma)

vib. w/bar

Harm.

0 2 4 (2 4)

(9)

\*Bar at normal position.

0 0 0 0 0 0 0 0 0 0 0 0 3 3 5 5 7 7 3 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 3 3 5 5 6 6 7 3 0 0 0 0 0 0 7 7 0 0 0 5 0 3 0

P

Fill 1 (Gtr. III)

slack

trem. bar

slack

1 1/2

1 1/2

0 (0)

\*Depress bar before striking note.

\*\*Bar at normal position.

w/\*gtr. effects ad lib (Gtrs. I, II &amp; III)

N.C.

Gtr. IV

Gr. IV

sl. sl.

P.M. ....-1

P.M.

P.M.

sl. sl.

sl. sl.

5 7 7 5 7 5 (7) 5 5 7 7 5 7 5 7 7

\*Till end.

\*Till end.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing a sequence of chords and fingerings. The score is divided into two systems. The first system contains the first two lines of the melody and the first two lines of the guitar accompaniment. The second system contains the next two lines of the melody and the next two lines of the guitar accompaniment. The guitar accompaniment consists of a series of chords and fingerings, with some notes marked with 'P.M.' (Palm Mute) and 'H' (Harmonics). The melody is marked with 'sl.' (slur) and 'H' (Harmonics). The score is titled 'The Rose Tree' and is attributed to 'C5 D5 N.C. A5'.

N.C. C5 N.C. Gsus4 G

The musical notation shows two staves. The top staff is in treble clef and contains notes for measures 7 and 8. Measure 7 has a slur over four eighth notes (F4, A4, C5, E5) followed by a quarter rest. Measure 8 has a slur over four eighth notes (G4, B4, D5, F#5) followed by a quarter rest. The bottom staff is in bass clef and contains fingerings for measures 7 and 8. Measure 7 has a slur over five fingers (5, 4, 3, 2, 1) followed by a quarter rest. Measure 8 has a slur over five fingers (5, 4, 3, 2, 1) followed by a quarter rest.

N.C. C5 D5 N.C. A5

P.M.-----4

sl.

P.M.----4

P.M.-----

5 5 7 7 5 7 5

3 3 3 3 3 3 3

x 4 2 x 2 x x x



N.C. G5 Harm. N.C. A5

sl. let ring sl. let ring

Harm. P.M. P.M. P.M.

3 3 5 5 5 12 12 14 0 5 2 2 0

N.C. G5 N.C. A5

*sl.* *let ring* *sl.* *P.M.* *P.M.*

*sl.* *P* *P* *H P* *P.M.* *P.M.*

*3* *7* *6* *7* *6* *7* *6* *3* *5* *5* *0* *0* *0* *0*

\*Played behind the beat. *sl.*

The musical score for "The Rose Tree" is presented on two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The score includes various performance instructions: "N.C." (No Chord) above the first measure, "G5" above the second measure, "sl." (slur) below the first measure, "sl" (slur) below the second measure, "N.C. Harm." (No Chord Harmonic) above the third measure, "Harm." (Harmonic) above the fourth measure, and "PM" (Piano Marking) above the fourth measure. The bass line is indicated by numbers 1-5 on a five-line staff.

A5

G5

Harm.

let ring

PM.

PM.

sl.

sl.

Harm.

Fade out

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

D6/E

\*Classical gtr.

*mf* }  let ring throughout

\*Music sounds one whole step higher than written because capo is placed at 2nd fret. Tab numbers are relative to capo.

**Slower** ♩ = approx. 72

Asus4  
Asus2

A/E

N.C.

*trem. pick*

**Faster** ♩ = approx. 104

Bsus4(b 6)

*poco rit.* ----+

**Slower ♩ = approx. 72**

Email: sust4/A

*Segue to* **LITTLE GUITARS**

# CATHEDRAL

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately ♩ = 114

Cmaj7/G F/C Cmaj7/G C5 1. Bsus4 2. B5

w/chorus

\*Swell w/vol. knob.

E<sub>b</sub> \*sim.

G

\*w/delay

\*Play upstem part with single-repeat delay time = ♩.  
(approx. 395 msec at ♩ = 114). Downstem part  
shows resulting sound, with echoes in parentheses.

\*Play all (upstem) notes as L.H.  
hammer-ons with vol. swells (till end).

B G D

F C G

B E<sub>b</sub> G

B C D

E

N.C.

N.C. [1.2.3.]

4. N.C.

# ERUPTION

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

⑥ = E♭    ③ = G♯  
⑤ = A♭    ② = B♭  
④ = D♭    ① = E♭

Free time (♩ = 92)  
(Drum fill)

A5

Full Full  
Full Full P.M.-----1

ff sl. sl.

sl. sl.

\*w/slight flanging and tape echo delay.

A.H.  
(15ma) 1/2  
P H Full  
5

A.H.  
1/2  
P H Full  
(7) 5 7 (7) 5 5

P P P P P P P P  
6 6 6 6

P P P P P P P P  
8 5 0 8 5 0 8 5 0 8 5 0

A.H.  
pitch: F♯

A.H.  
(15ma) 1/2  
P P P P P P P P  
6 6 3 5 5 5 5 5

A.H.  
1/2  
P P P P P P P P  
(7) 5 8 4 5 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H. pitches: F♯ G A G

w/Rhy. Fill 1

poco rit.

sl. trem. bar 2½

1½ 1 1½ 1  
3 3 3 3

1 1 1½ 1

sl. P 1½

4 7 6 5 4 7 6 5 3 15 0 (0) 2 2 0 0







**\*\*Univox tape echo runaway feedback effect.**

# NEWORLD

Tune Down: ⑥ = D.

Music by

EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and GARY CHERONE

Moderately slow, in 1  $\text{♩}$  = 46

Intro:

*freely*

Acous. Gtr. *mf* hold throughout

D G/B D G(6)/B D G/B

TAB

Faster  $\text{♩}$  = 50

Main Theme:

D G A(9) D

TAB

G Em7 A

\*Th.

TAB

\*Th. = Fret ⑥ w/thumb.

D G(9) E7

Th.

TAB

A D G

TAB

0 1 0 | 0 2 2 | 2 3 5 | 3 | 2 3 5 | 7 7 0 | 7 8

D A(9) (8va) \*D

TAB

7 9 10 | 10 10 7 | 8 7 8 7 | 7 | 0 0 2 | 7 7 | 12 12

\*Chords played by keybd.

G(9) D A

TAB

12 4 | 7 12 | 12 7 | 4 12 | 4 7 | 7 5 | 4 5 3

D G(9) D

TAB

4 5 | 5 5 | 5 4 | 5 4 | 12 7 | 7 12 | 7 12

A D(9) D(9)/C# G6/B

TAB

7 7 7 | 7 4 | 12 0 2 3 3 | 0 3 2 0 | 0 3 0 0

Dsus(9)/A                      G                      G(#11)

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The notation includes a melody line with various note values and rests, and a guitar tablature line below it. The tablature uses numbers 0-5 to indicate fret positions. Chord symbols 'Dsus(9)/A', 'G', and 'G(#11)' are placed above the staff. A 'Th.' (thumb) instruction is present above the fourth measure of the guitar line. The system is divided into four measures by vertical bar lines.

TAB

0 3 0 0      5 5 5 0 5      5 5      2 3 2      2 2 3 4 5

Musical score for "The Wind" by The Beatles. The score is written for guitar and bass. The guitar staff (top) features a treble clef and a key signature of one sharp (F#). The bass staff (bottom) features a bass clef and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. Above the guitar staff, the chords Gsus2, Gm, D, and N.C.(F) are indicated. The guitar staff includes a "Th." (thumb) marking under the first measure and a "poco rit." (poco ritardando) marking under the third measure. The bass staff includes a "TAB" (tablature) marking under the first measure and a "a tempo" marking under the third measure. The tablature for the bass staff shows fret numbers (0, 2, 3, 4, 5, 7, 8) and a "5" (fifth fret) marking.

(G) D5 (8va) N.C. F Ab5 G5 F5 D5 (8va)  
 harm. harm. harm. harm.  
 TAB 5 3 0 7 0 0 3 4 3 5 6 5 6 5 3 3 0 7

[illegible]

**Free time**

G/B Csus2 A6/C# D

*rit.* *tr* *harm.* *harm.*

**TAB**

7 7 7 3 3 3 3 0 0 0 3 4 4 3 2 (3) 2 3 3 0 4 5 4 12 4 7 0 0 2 2 2 2 0 0

*Segue into "Without You"*  
Dmaj7

# SPANISH FLY

\*Tune down 1 step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Free time

(♩ = ca. 160)

(Nylon str. N.C.(Esus4)

gtr.)

\*Notes are written in transcription as if gtr. were tuned normally.

\*\*Tapped harmonics. Hold chord forms and tap strgs. at frets indicated in parentheses.



[illegible][illegible][illegible]

[illegible][illegible][illegible][illegible]

EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and GARY CHERONE

\* ⑥ A is 1 octave lower than ⑤ A.

\*Gtr. 1

A D(9) C Dsus(9)

*mf* played fingerstyle

TAB

0 3 0 12 12 12 7 5 4 5 3 0 3 0 0

3 5 3 6 7 3 0 12 12 12 7 5 4 5 3 0 3 0 0

3 5 3 6 7 3 0 12 12 12 7 5 4 5 3 0 3 0 0

N.C.

D5(9) D#5 E5 F5(9)

N.C.

D5 C#5 C5 B5

A#5

A5

(8va) -----

harm. -----

w/fdbk.

\*Hit back of gtr. neck  
and let open strings ⑤ - ② ring.

# TORA! TORA!

Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Slow Rock ♩ = 60

\*w/backwards gtr. effects

E5 F5

f

\*Approx. 19 sec. With trem bar depressed, randomly pick behind nut and hit slack strings against fretboard to create rumble.

E5 F5

3 6 6

H P H P H P T P H T P H T P H T P H

7 7 8 10 8 10 8 10 8 12 8 10 12 8 10 12 7 8

H P H P H P T P H T P H T P H

E5 F5

1/2

1/2

7 7 8 10 8 10 8 10 8 12 8 10 12 7 8

H P H P H P T P H T P H T P H

E5 F5

3 6 6

H P H P H P T P H T P H T P H

7 7 8 10 8 10 8 10 8 12 8 10 12 7 8

H P H P H P T P H T P H

E5 F

1/2

sl. H P H P sl. T

6

H P H P sl. T

7 7 8 10 8 10 8 10 8 12 8 10 12 7 8

sl.

\*Bend string behind nut.

E5 F5

3

H P sl. H

E5 F5

7 7 8 10 8 10 8 10 8 12 8 10 12 7 8

H P sl. H

7 7 8 10 8 10 8 10 8 12 8 10 12 7 8

H P sl. H

\*Trill with L.H. and randomly tap (sometimes tapping and sliding) with R.H.

Segue to LOSS OF CONTROL

# GUITAR TAB GLOSSARY \*\*

## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret    String 5, 12th Fret    A "C" Chord  
String 4, 13th Fret    String 3, 0th Fret    C Chord Arpeggiated  
String 2, 1st Fret    String 1, 2nd Fret

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**WHOLE STEP:** Play the note and bend string one whole step.

**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.

**TWO STEPS:** Play the note and bend string two whole steps.

**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.

**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.

**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.

**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

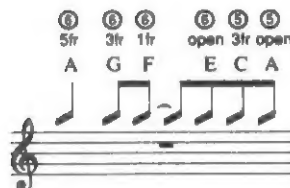
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



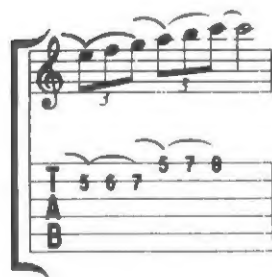
**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

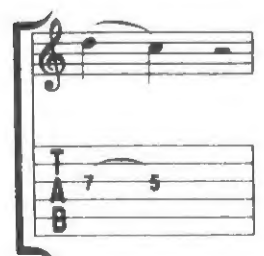
## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.

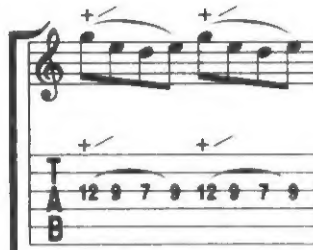


**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**FRETBOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

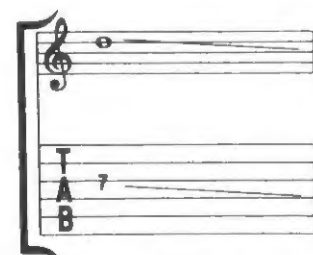
fretboard, then pulled off to the following note.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.

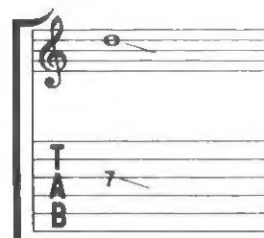


**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



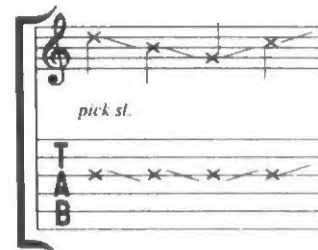
**LONG GLISSANDO:**  
Play note and slide in specified direction for the full

value of the note.



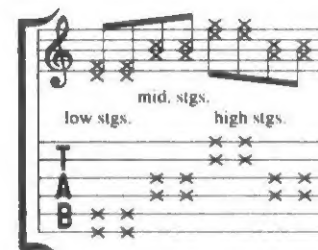
**SHORT GLISSANDO:**  
Play note for its full value and slide in specified direction at

the last possible moment.



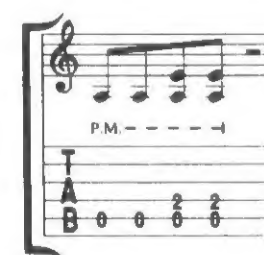
**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).

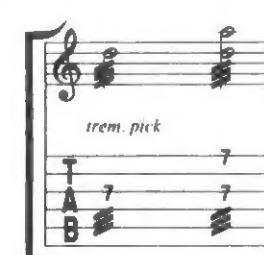


**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).

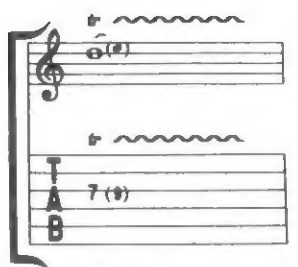


**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



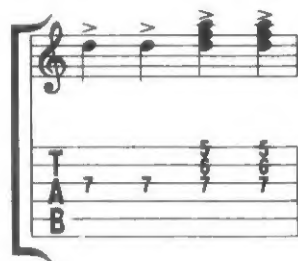
**TREMOLO PICKING:**  
The note or notes are picked as fast as possible.



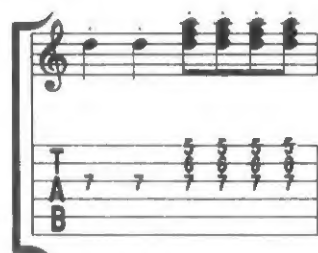


and the grace note.

**TRILL:**  
Hammer on and pull off consecutively and as fast as possible between the original note

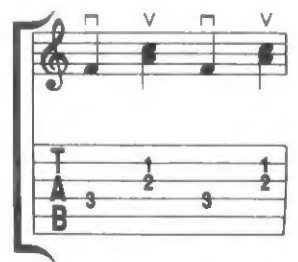


**ACCENT:**  
Notes or chords are to be played with added emphasis.



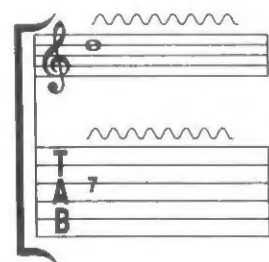
**STACCATO (Detached Notes):**  
Notes or chords are to be played roughly

half their actual value and with separation.



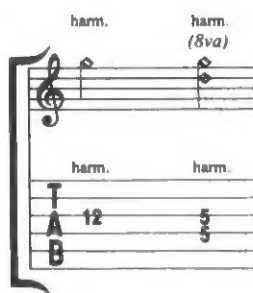
( v ) or upstroke ( u ) of the pick.

**DOWN STROKES AND UPSTROKES:**  
Notes or chords are to be played with either a downstroke



**VIBRATO:** The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

## HARMONICS

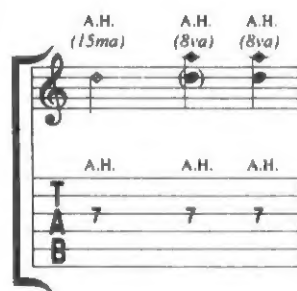


**NATURAL HARMONIC:**  
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



**ARTIFICIAL HARMONIC:**  
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

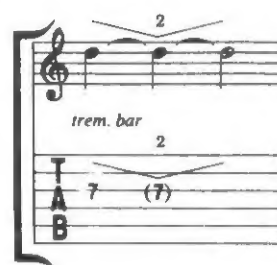
same string at the second tab number (in parenthesis) and is then picked by another finger.



**ARTIFICIAL "PINCH" HARMONIC:**  
A note is fretted as indicated by the tab, then the pick hand

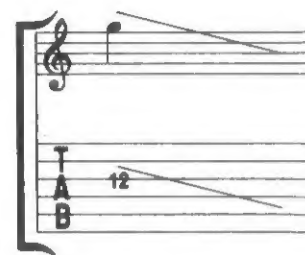
produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

## TREMOLO BAR



**SPECIFIED INTERVAL:**  
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



**UN-SPECIFIED INTERVAL:**  
The pitch of a note or a chord is lowered to an unspecified interval.